DOCUMENT RESUME

ED 079 988 EM 011 359

TITLE	Background Material on National Instructional Television, Bloomington, Ind.
INSTITUTION	National Instructional Television Center, Bloomington, Ind.
PUB DATE	73
NOTE	9p.; See Also ED 070 250, ED 070 251, EM 011 355, EM 011 358 and EM 011 360
EDRS PRICE	MF-$0.65 HC-$3.29
DESCRIPTORS	Affective Behavior; *Consortia; *Educational Television; *Elementary Grades; Emotional Development; *Films; Newsletters; Student Attitudes; *Televised Instruction
IDENTIFIERS	Images and Things; Inside/Out; National Instructional Television Center; NIT; Ripples

ABSTRACT

Six separate pieces of information comprise this packet of background material on the National Instructional Television Center (NIT). Two brief descriptive statements provide an overview of the history and current operation of NIT and a summary of the consortium concept as it has been utilized by the Center to produce three series of films--"Ripples," "Images and Things," and "Inside/Out." Following this is a listing of the more than 30 agencies which cooperated to produce "Inside/Out". Lastly, articles from "The New York Times," "TV Guide," and "The Washington Post" discuss "Inside/Out", a 30 episode series which takes an effective approach to the emotional health and well-being of eight-to-ten-year olds. Each of the 15 minute films deals with emotions and attitudes toward death, love, responsibility, or some other subject not usually addressed in the schools. Contrasting points of view are depicted, with it being left to teachers and pupils to resolve the issues raised. (PB)

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News from . . .

NIT *National Instructional Television Center*

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BACKGROUND MATERIAL

ON

NATIONAL INSTRUCTIONAL TELEVISION

BLOOMINGTON, IND.

The National Instructional Television Center is a nonprofit organization that seeks to strengthen education by developing, acquiring, or adapting television and related materials for wide use as major learning resources.

Founded in 1962, NIT has its main offices in Bloomington, Ind. and regional offices in Atlanta, Milwaukee, San Francisco and Washington, D. C.

Through 1967, NIT, with the support of the United States Office of Education, worked on demonstrating that a national agency providing recorded instructional television programs would be a boon to education and prove economically feasible.

Until 1965 the activity was administered by the National Educational and Radio Center (NET) in New York City, and the organization was known as the National Instructional Television Library (NITL).

EM 011 359

Box A, Bloomington, Indiana 47401 *812 / 339-2203*

NIT background

NITL moved to Bloomington in 1965 and began operation as the National Center for School and College Television (NCSCT) under the sponsorship of the Indiana University Foundation. In 1967, after completing the USOE demonstration, it was renamed the National Instructional Television Center. The I.U. Foundation provided partial support until 1970, when NIT became self-supporting.

NIT has undertaken a unique method of helping finance its newest series, enlisting the support of Exxon Corporation for the production of teacher guides and utilization materials to be used in conjunction with the programs. It marks the first time that a private corporation has helped fund a project specifically designed for use by school television.

News from . . .

National
Instructional
Television Center

BACKGROUND INFORMATION

THE CONSORTIUM CONCEPT

Developed by

NATIONAL INSTRUCTIONAL TELEVISION

The consortium concept was developed by the National Instructional Television Center (NIT) in the late 1960's when it became apparent that no one agency -- national, state, regional, or local -- could command the resources to produce on a regular basis the kind and amount of classroom television needed to strengthen American education.

Under the NIT plan, interested agencies pool their financial, technical, and intellectual resources to create series of the highest quality that serve both local and national needs. The member agencies share not only the expenses of production but also the advantages of being part of the creation of series that no single member could have afforded, of unlimited rights to the materials, and of greater flexibility in their utilization.

-more-

Box A, Bloomington, Indiana 47401 812 / 339-2203

In the first NIT-organized consortium, 14 agencies came together to develop "Ripples," the early childhood education series that deals with human values, feelings, and relationships. Its 15-minute color programs -- 30 in all -- were first seen in kindergarten and first and second grade classrooms in September of 1970. The budget for "Ripples" was $250,000.

The second NIT consortium involved 27 agencies, and out of this project came "Images & Things," an art education series that relates art in its many forms to the everyday lives of ten-to-thirteen-year-olds. The series, released in 1972, consists of thirty 20-minute color programs. The "Images & Things" budget was $450,000.

In the third consortium, 31 agencies have joined NIT to create "Inside/Out," a series that takes an affective approach to the emotional health and well-being of eight-to-ten-year-olds. Its 30 15-minute color programs will be completed and ready for broadcast in September of 1973. The original budget for "Inside/Out" was slightly more than $600,000; a grant from Exxon Corporation for the support of related print, film, and utilization activities has brought that figure to $800,000.

Many months of planning preceded the beginning of actual production for each series. The basic philosophies and objectives of the series and the specific design of individual programs were developed by groups of eminent authorities in early childhood, art and health education.

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"INSIDE/OUT" CONSORTIUM AGENCIES

Alaska Educational Broadcasting Commission
California Health Education Television Consortium
Florida State Department of Education
Georgia Department of Education, Educational Media Services Division
Hawaii Department of Education
Illinois Office of the Superintendent of Public Instruction, ETV/ITV Section, and Blue Cross-Blue Shield
Iowa: Departments of Educational Broadcasting & Public Instruction
Kansas State Department of Education
Kentucky ETV Network
KETC-TV, St. Louis, Missouri
Maine Health Education Resource Utilization Consortium
State Department of Education, Massachusetts (The 21-Inch Classroom)
Michigan Departments of Education & Public Health and The Mott Foundation
Mississippi Authority for Educational Television
National Instructional Television
Nebraska Department of Education, ITV Services
Nevada Educational Communications Commission
New Jersey Public Broadcasting Authority
New Orleans Public Schools
New York State Education Department
North Carolina State Department of Education
Ohio State Department of Education
Oregon Board of Education-Oregon Association of Intermediate and County Superintendents
Pennsylvania Department of Public Instruction
South Carolina Department of Education
Tennessee State Department of Education
Texas Education Agency
Utah State Board of Education, Instructional Media Division
Virginia State Department of Education
Ontario Educational Communication Authority (Canada)
Washington State Educational Television Stations Health Education Consortium
Educational Communications Division of Wisconsin

FRIDAY, APRIL 6, 1973

The New York Times

TV Series Asks Pupils to Solve Crises

By GENE I. MAEROFF

Plans were disclosed here yesterday for a series of television programs that are to be broadcast into classrooms in at least 30 states to help elementary school pupils deal with emotions and attitudes involving death, love, responsibility and other subjects not usually addressed in the schools.

"Inside/Out," as the 30-part series is entitled, is being produced at a cost of $600,000 by the National Instructional Television Center, in cooperation with the State Departments of Education in New York and New Jersey and 28 other agencies.

New York City's Channel 13, WNET, is among the stations that have agreed to carry the programs, which are being filmed at "real-life" locations using almost entirely nonprofessional performers. The series will start in September.

Each 15-minute episode depicts contrasting points of view and then—without reaching a resolution — leaves it up to the teacher and pupils to discuss possible courses of action, according to Dr. Orvis A. Harrelson, the chief consulatant for the series.

Dr. Harrelson, who is a physician and educator in Tacoma, Wash., and others involved in the production spoke at a news conference yesterday at the New York Hilton.

"This is a major step," Edwin G. Cohen, the executive director of the National Instructional Television Center in Bloomington, Ind., said. "It is an attempt to tackle mental health education on a national basis and go beyond the blood, bones and brushing your teeth approach that has characterized health education until now."

The filming and editing of 20 of the segments have been completed; five are in production and the final five are in script form.

A program shown at the new conference consisted of interwoven narratives of an inner-city child who has so much responsibility heaped upon her that it is burdensome and a suburban youngster who is denied responsibility and yearn for the chance to do something for himself.

During a question period that followed, one observer said that the mother of the suburban child was portrayed as neurotic and overprotective and that the inner-city apartment was shown as slovenly.

"I'm not defending that," Mr. Cohen responded. "Your point is well taken. But any one program doesn't run the gamut and over all there is variety in the series."

The series is designed to stimulate discussions of values and morals, which Dr. Harrelson said could cause it to arouse controversy among some parents of the third, fourth, fifth and sixth graders to whom it is shown.

'Enormous Responsibility'

It will place "enormous responsibility" on the teacher, Dr. Harrelson said.

A grant of $200,000 from the Xerox Corporation has been used to produce 500,000 study guides and phonograph records for distribution to teachers to aid them in preparation for using the series.

Working with Dr. Harrelson on the committee that decided the content and objectives of each of the 30 segments were Dr. Jerry Brown of Bloomington, a learning specialist; Dr. Glenn Easley of Tacoma, a clinical psychologist; Dr. Jimmy Phelps of Santee, Calif., a school administrator, and Dr. Wallace Ann Wesley of Chicago, the head of the American Medical Association's health education department.

On an experimental basis, some segments of the series have already been broadcast on stations in several states, including Georgia, California and Ohio.

The developers of the series believe that it will have an important secondary audience among adults as a means of helping them to examine their attitudes toward the upbringing of children.

A scene from the series "Inside/Out," which is being produced by the National Instructional Television Center in cooperation with the education departments of New York and New Jersey and 28 other agencies.

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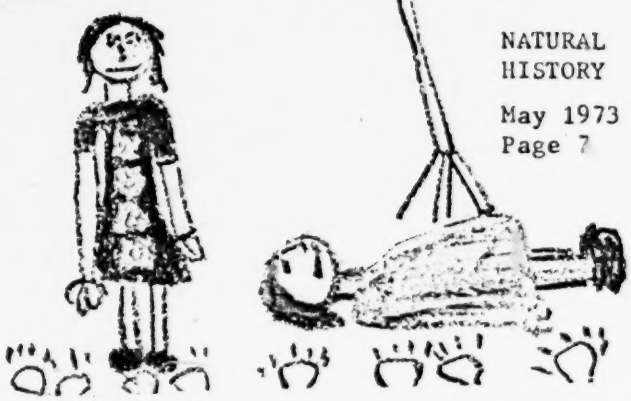
NATURAL HISTORY
May 1973
Page 7

CLASSROOM TV SHOW BANNED IN BOSTON

Not all instructional television is as dull as it used to be



On TV screens in thousands of classrooms this January, 8-to-10-year-old pupils will see a small drama about a little girl their age who loses her grandmother. Some of the action:

As relatives gather for the funeral, Linda and her cousins play in the family's front yard. One game is "Bang, bang, you're dead!" Linda gets "shot," falls to the ground and lies motionless a few moments, briefly alarming her playmates. Later her parents try to explain to her what it means to die. She asks them, "Are *you* going to die?" "Some day," her mother answers gravely. At the graveside, Linda hears the minister intone, "There is a time to live and a time to die."

Could be an episode of *As the World Turns*? Or *Edge of Night*?

Could be. But it's actually a 15-minute film produced by public-TV station KETC in St. Louis. It is part of a 30-episode educational TV series to be distributed in the U.S. and Canada by the National Instructional Television Center of Bloomington, Ind.

Classroom TV, often disparaged in academic and TV circles as a glittering promise that never got beyond mediocrity, is still around. It is, in fact, alive and well in many communities, and actually looking a little healthier.

It's a shoestring operation, to be sure, getting little aid from big government and philanthropic spenders, partly because Uncle Sam has never seen fit to make televised teaching a major funding beneficiary and partly because local school boards are too harried by rising educational costs to shell out much money for what seems to them a teaching frill.

Still, a few agencies like NIT are managing to crank out moderately successful contributions to a growing library of ETV materials. Founded in 1965 with Federal assistance, the center is now a self-supporting operation with nearly 700 hours of ETV programming available on a rental basis to the country's 210-or-so public-TV stations. Each year NIT assembles a consortium of underwriters to produce a new series of programs. The 31 participating sponsors include state departments of education, ETV networks and commissions, and Canada's Province of Ontario.

Costing a mere $600,000—roughly the amount a big commercial network spends for two runs of a prime-time movie—*Inside/Out*, as the forthcoming 30-episode series is called, is described by NIT as "the most extensive project ever undertaken in North American classroom television." (*Sesame Street* and *The Electric Company* are not in the same category because they are designed primarily for at-home rather than in-school viewing, although both are seen in many schools.)

Inside/Out is more ambitious than earlier NIT projects in several respects. Through little slice-of-life vignettes (such as one called "Must I/May I," picturing situations in which children struggle with their sense of responsibility), the programs will seek to provide a framework for classroom discussions of children's social, emotional and physical concerns. Months of research into schoolroom needs, according to Kent Owen, one of NIT's publications editors, found students and teachers "bored to death with blood and bones, things with no direct bearing on the children's lives," and crying out for ways to "feel through" children's inner feelings. *Inside/Out*, Owen believes, "is going to open up discussions in classrooms as they've never been opened up before. We're not dismissing the need for cognitive materials, but simply trying to deal with human feelings for a change."

The idea has brought educators running, the NIT official claims. "We didn't have to go out and twist arms on this one. The agencies and states came rushing in to participate." An unexpected windfall came from Exxon: a $200,000 grant to NIT to pay for printing and distribution of teacher guides and classroom aids.

Sample programs for the series have been field-tested in 10 localities, from Salem, Ore., and Fresno, Cal., to St. Louis, Chicago, Toronto and Boston. Altogether, 4000 children viewed five test shows.

The academic acceptance apparently has been exceptional. "We're flabbergasted at the enthusiastic response by the teachers," Owen reports. He admitted that some Boston schoolmarms had found the episode on death "inappropriate" and said they would not show it to their pupils. "Actually we're encouraged," the NIT man laughed, "to think we could produce something that would be 'banned in Boston'."

Assignments to produce shows for the series were parceled out by NIT to WNVT, the Northern Virginia Educational Television station in Annandale; WVIZ, the metropolitan Cleveland ETV station; the Kentucky Educational Television Network; St. Louis's KETC-TV; and the Ontario Educational Communications Authority. Dr. Orvis Harrelson, health-services director for the Tacoma, Wash., public schools, is serving as chief consultant.

The participating agencies have put up $450,000. NIT will try to get back the remaining $150,000 in fees from stations. Edwin Cohen, NIT's executive director, believes every public-TV station in the U.S. with daytime school service—a handful do not air such programming—will carry *Inside/Out*.

Is there some way NIT will have of gauging the classroom impact of the programs? "Oh, yes," Cohen reported. "The consortium members keep a close eye on how the programs are used in the classrooms and get back reports from teachers. You might say we have our own form of Nielsen ratings."

And NIT is confident, he implied, that *Inside/Out* is going to be ETV's 1973 hit show. END

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The Washington Post

Thursday, Feb. 1, 1973

TV Probes Children's Emotions

By Andrew Barnes
Washington Post Staff Writer

DEATH, DIVORCE and other situations that arouse children's deepest emotions are among the topics of a new television series for elementary classrooms.

Dealing with these emotions may be hard for some children, and for teachers as well, and the programs are designed to help prepare them.

The series, called Inside/Out, started going out to Northern Virigina schools within reach of Channel 53, WNVT, Jan. 29. It will be seen across the country starting next autumn.

The 30 15-minute shows bear no resemblance to the sort of educational television that shows a teacher standing at a blackboard.

They are drama, designed to catch the attention of an 8- to 10-year-old, present a situation, then stop, leaving the class and teacher to talk about what they have seen.

Example: The narrator, a little girl, tells us she has made a picture for her grandmother who is in the hospital. She gets home from school to find both her father and mother there.

They tell her that grandmother has died. Not comprehending, the girl asks, "but when can I give grandma this picture?"

As the film shows the gathering of a large family at the Victorian house, the girl explains:

"I felt like grandma left me alone, like she didn't want to be with me anymore."

The film comes to its climax when the girl, who has been very troubled by her grandmother's death, sits down with her father and mother.

"Linda," says the father, "death is a natural thing. Everything dies."

"Are you going to die?" asks the child.

"Someday."

"Where do you go?"

"Somewhere, we believe," responds the mother, "but we can't be sure."

A graveside scene shows a minister talking about "sure and certain hope of the resurrection to eternal life."

The final scene has the mother telling Linda. "It's all right to cry, especially together."

"Grandma will never come back again, will she?" asks the child, and the mother, leaning over Linda's bed, responds softly, "Never. Let me tuck you in."

See INSIDE, Page G3, Col. 1

A little girl fantasizes playmate reaction in "I Dare You."

THE WASHINGTON POST *Thursday, Feb. 1, 1973*

Child Emotions Are Aroused By TV Program

INSIDE, From G1

As the lights came up one recent morning at a session held to acquaint Northern Virginia school officials with the series, some of the adults found themselves having to deal with their own emotions aroused by the film.

How, they were asked, would they handle a group of children who had been stirred by the film?

"I don't think this is realistic today," said one supervisor. "Most kids hardly know their grandparents."

"I don't want my kids watching that sappy mother," said a school psychologist.

"I wouldn't want to deal with it," conceded a fourth-grade teacher.

But by the end of the day, the response to a questionnaire was unanimous that the series is useful and should be used in local classes.

Not all the programs are as poignant.

One concerns a family that must move from its home on the Eastern Shore and the problems this presents to a young boy in the family.

The boy summed up his views this way:

"I'm going to tell my papa all about it tonight. I'm not going."

A class of fourth graders watching this show had themselves all moved, and watched the show with unfailing interest. Several in a discussion following the film were able to describe their own emotions when they had to leave their former homes and friends. "It was my exact story when we had to leave Georgia," said one little boy.

They concluded, after talking it over, that the best thing to be said for moving was "you go with your family and you get to keep your family."

Another film called "I Dare You" concerns a gang of children egging each other on to a dangerous ride on a skateboard, to dropping a water filled balloon down the chimney of a burning fireplace, and finally to standing in front of a speeding car.

The central character in the film, Clarissa, imagines both taking the dare and standing in front of the car, and being struck and rejecting it and being kicked out of the gang.

Then the film stops. The point is for the children to talk about what they would do.

Both "I Dare You" and the story about moving, "Travelin' Shoes," were made at WNVT. Although the WNVT broadcasts during the day will be intended for schools, home television sets can pick them up.

All the films shown gripped the attention of their audiences, both children and adults.

Yet in the discussion at the end of the day, it was clear that none of the local systems are about to urge teachers simply to turn on the shows in front of the children. Teachers will need help in how to handle the emotions that will be elicited from children, and perhaps in themselves.

The National Instructional Television Center (NIT), coordinator of the series, agrees, and has a special $200,000 grant from the Exxon Corp., added to the $600,000 production cost paid by member states, to prepare teachers to use the series well.

Both WETA in Washington and WMPB in Baltimore expect to make a decision soon whether to air Inside/Out next fall. WETA, WMPB and WNVT cover all the area school systems except Washington, which makes no great use of television.

Inside/Out was produced for use in health classes, where the 32 states participating in making the films said there was a great unmet need. In Virginia, too, the legislature has set personal development as a first priority for the schools.

Nevertheless, representatives of several counties said they felt a campaign to introduce the public to the content of the series will be necessary before it is shown in the schools.

Harold Lackey of the State Board of Education summed up the feeling when he said, "One or two parents can come along and jeopardize your whole series."

A negative reaction to certain sex education films at various places around the country is mentioned by several persons connected with the Inside/Outside series as a reason they want to go slow.

They see the sensitive films as being the one on death, another on divorce, one on an "emotionally battered child," and one on a child who has a crush on a teacher.

Hugh Green, director of school television services for WNVT, emphasized that the decision on what should be shown must be up to the individual school systems.

Lawrence Walcoff, executive producer of the series, concurs, but argues "children don't leave their feelings at the doorstep" of the school, even if "for teachers, sometimes these are difficult matters to deal with."

To equip teachers to handle the problems presented by a series that deals with emotions, NIT is making films showing how other teachers deal with children, and producing books for preparation.

The obvious solution, for a school or teacher that finds the series difficult to handle, is simply not to turn it on, and the producers have no control over that.

On the basis of responses from officials who have seen the series, however, they have ordered and expect to distribute by next September 300,000 teacher workbooks. At 30 pupils to a class that would be 9 million children expected to watch the films.

And if the programs catch on, they will go on for years, probably until hair styles change so much that children refuse to take the films seriously.